

Crepe An Expensive But Distinguished Trimming-Organandie for Spotless Neck and Cuff Wear - The Simple Dinner Gown That Meets Mourning Requirements.

EVERY year more and more attention is being paid to the crepe of those who dress in mourning. The generation ago, black and white were the only colors worn, and none of these stuffs is particularly comfortable when the mercury mounts high. Women perspired behind heavy veils and grew white and wan in towns of wool-woven fabric, weighted with pleats, tucks and jet trimmings. In those days, and nobody dared to complain, for such mourning was demanded by convention and La Mode. Nowadays, there are any number of him, graceful stuffs to select from; one may, or may not, adopt crepe as one chooses, and mourning styles have a distinction and an elegance of their own. They are almost invariably becoming and many a woman hears her friends say that she looks better in black than she ever did in colors. One reason for this is that mistakes are less easily made in an all-black costume than in one combining two or more shades of colors; black, also, makes the figure appear more slender and usually refines the features.

The Original Standard Must Be Adhered To. As one decides to dress, during the first week or so of the mourning period, then must one continue to dress as the months go on. That is, the standard set at the beginning must



The Youthful Mourning Hat has a Smart Bow of Crepe and a Short Veil Bordered with Crepe



From Paris a Muff, Turban and Neck Scarf that are significant with Chic

MOURNING that meets Modish Standards



In her Boudoir the Woman in Mourning may wear White



Black Gabardine in the New Redingote Style an Admirable Fabric for a Mourning Tailleur



A Bridge Frock of Crepe de Chine for the Mourning Period

Soft Lines Relieve the Severity of Mourning

Fabrics in this Dinner Gown of Taffeta and Chiffon

be adhered to, for consistency's sake; may more—for decency's sake. For example, the hysterical and emotional woman who plunges herself into crepe from head to foot while her grief is now, may not fling off her crepe and emerge into velvet and jet and then into lavender and violet within the year—if her mercurial temperament prompts—without committing a serious crime against the conventions of mourning. If crepe is donned at all, it should be worn through the first year, lightening the effect a little in the second six months. After that plain black mourning materials without crepe should be worn for another year, and then one may emerge slowly into colors through the medium of black and white and grays. If mourning is to be worn only one year, crepe should not be donned at all—this material, beautiful as it is, and much distinction as it adds to the costume, is indicative of the deepest mourning—artificially speaking—and the adoption of crepe when black is to be worn but for a year hints at frivolity and insincerity. As a general rule, crepe may be worn by the widow, the mother of a child out of babyhood's estate, by a daughter for her mother, or by a sister, for brother or sister very near and dear.

Fabrics Permitted in Deep Mourning. Crepe is not at all an arbitrary addition to the mourning costume. Some

women will not wear crepe, though they dress in deep mourning through the whole required period of two years. It is surprising how vague the ideas of many people are as to what does and what does not constitute correct mourning; and even the salespeople in shops where mourning materials are sold often advise customers wrongly in this respect. The woman buying her first year's mourning raiment should go to the very best shops and allow herself to be advised only by heads of departments, never by salespeople over the counters. All the large shops have special mourning departments, where frocks, hats, neckwear, boots and even handbags and umbrellas of suitable type are displayed, and before any purchases are made in other departments, it will be wise to study these mourning fashions well. The woman who has just put on mourning is bewildered and discouraged to find how many, many things are not correct; and how few of her belongings can be made to do duty through the next two years.

Some of the materials at command of the woman in mourning, are: gabardine, serge, silk cashmere, poplin, crepe de chine, lusterless taffeta, crepe canton, silk voile and marquisette, chiffon, tulle, mousseline de soie, uncut velvet and corduroy—all in black of course. Much use should be made of chiffon and tulle in evening gowns, for the woman in mourning—even in

deep mourning—is allowed her evening costumes, suitable for informal dining and bridge. She may not attend the theatre in a décolleté gown and without a hat. If she goes to the theater—and a great many women in deepest mourning do, these days—she attends an afternoon performance, and wears her mourning hat and veil, which may be removed during the performance. Neither does she wear her black dinner gown in a public restaurant; here also, her formal hat and veil are called for, and of course she will not visit a restaurant at the gay dinner or supper hour, when other women are in full evening dress. The dinner gown is intended entirely for informal little dinners at home, or at the home of a close friend, or relative, and a gown of this sort should be simple and graceful, with no touch of frivolity.

Just such a gown is pictured in the model of black pussy willow taffeta, and black chiffon is artfully used to add softness and grace to the bodice. The lusterless black taffeta is draped in long, sweeping folds from a broad, crushed girde, and this gown has dignified length, very short skirts not being deemed correct or consistent in a mourning costume. There are three bodices to this gown; first a décolleté slip of black taffeta, then a gumpie of black chiffon in two layers. This gumpie has kimono sleeves and the back is cut out in a shallow V. The

outer bodice, cut very low at back and front, to show the chiffon gumpie, is of black taffeta, like the skirt. Collar, comb, bracelet and neck-chain are of jet. This costume is intended for the second year of mourning. During the first year dull jet might be worn, but only a frivolous-minded woman would be likely to don a semi-decolleté bodice of this sort. Instead, her bodice would have the conventional long sleeves with neat cuffs of organdie or widely hemmed white net, and a collar to match. Turned down collars are as often worn in deep mourning; these days, as the high, close bands about the throat that used to be considered indispensable. Almost invariably, the house-gown has a comfortable, turned down collar of net or organdie which may be hemstitched, but must be guileless of hand-embroidery, lace or even featherstitch trimming.

A Mourning Gown For The Afternoon. The woman in mourning should have, beside her correct tailored suit for street wear, one or two graceful gowns suitable for semi-formal occasions like bridge, a restaurant luncheon, or a matinee. A very pleasing costume of this style is pictured. It is of that admirable material for mourning, black crepe de chine, and is trimmed with closely-set buttons covered with the material. The sleeves are long, but a chemisette of black net, set in the square-cut bodice front adds a touch of dressiness to the simple gown. With this gown, which you will note, covers the ankles in dignified manner, is worn a new sailor of

black ribbed silk, trimmed with a rose of the same silk. Crepe de chine is suitable, also, for blouses to wear with the tailored suit. Such blouses are gathered on cords, or are laid in small box pleats from the new, narrow shoulder-yoke. A touch of white at the neck is always best with such a severe blouse, for black coming stiffly about the throat is never becoming and is often almost untidy in suggestion. The crepe banding, hemstitched along both edges, is admirable for adding the finishing touch to such a blouse.

Correctness Imperative In The Street Costume. Whatever the woman in mourning chooses to wear in the house, her street garb must be irreproachable. The best thing to buy for September and October will be a good-looking black tailored suit. The model pictured today is of black gabardine, in the new redingote style which has the requisite dignity for a mourning costume.

A black crepe collar turns over the coat collar and the hat is of black silk and crepe laid in folds, with a bow of pleated organdie silk. Black suede kid gloves are worn and a gunmetal purse accompanies the costume. Quite in contrast with this sober and sedate mourning costume is the combination of toque, muff and neck-piece, all of crepe, to be sure, yet a deal gayier in style than the black gabardine tailored suit. This crepe set is distinctly smart, notwithstanding its safety, and is perfectly correct mourning also—according to present mourning standards. Less extreme, and also very correct, is the mourning hat draped with a crepe-bordered veil. The hat is of dull black silk and crepe, with a very stunning conventional flower, made of crepe, and the veil is smartly arranged on the hat. Black dull jet ear-rings add a further touch of chic which helps to raise this mourning attire out of the humdrum and monotonous. One must not pass over the lovely

white boudoir gown of crepe de chine, with a coat of white chiffon, both richly embroidered with white silk braid. The cap also is white, with a coquettish, wired brim, and white slippers and stockings match this most charming all-white mourning costume for my lady's chamber. All-white is considered quite as "deep" mourning as all-black, but all-white is seldom worn out-of-doors, as mourning, except in summer. Many women, however, wear all-white in the house throughout the winter, selecting frocks of white serge, corduroy, crepe de chine, taffeta, chiffon and similar materials.

The Lizard Fashion's Latest Pet

NOT live lizards, dear no! Femininity draws the line at making a companion of anything that crawls!

But by what strange perversion of psychology is woman fascinated by the fearsome? From the day when Mother Eve dallied with the serpent, woman has decorated herself with replicas of things reptilian. Snakes, lizards, scorpions have been idealized in gold and gems. Bats and other horrible flying things have even been pressed into service. Mice have had their share. The only creepy, crawly, writhing thing that seems to have escaped woman's passion for the unspeakable in actual life, is the eel—perhaps because the unfortunate eel has an edible value which robs it of the fascination of other wild creatures.

The lizard is fashion's latest favorite. No one knows just why; but the lizard has crawled into sudden sartorial esteem. Lizards are embroidered on my lady's lingerie, on her stockings, even on her boudoir pillows, and lizards, gleaming in splendor of metal, gems and gauze, enliven amid the laces of evening bodices.

Lizards on silk stockings wriggle with fascinating unpleasantness just over the instep, and a pair of new silk stockings thus decorated, is pictured. The stockings are in taupe gray shade, of finest thread silk and the reptiles are embroidered with metallic thread and beads in most lifelike semblance; even the darting, forked tongue is not forgotten. Mildly wears these striking stockings unconcernedly, while one tiny, live lizard, crawling over the toe of her leather boot would send her into convulsions. Another favorite wriggling place for the fashionable lizard, is the handkerchief. So long as one is the only woman in one's particular social circle who sports the lizard on her kerchiefs, the embroidered design is a personal mark of individuality. The handkerchief in the picture is of very fine linen with the narrow, hemstitched edge now fashionable, and the lizard is embroidered in blue and green marking cotton.

The design of this embroidered lizard is so simple that almost any woman, with the least possible artistic skill should be able to copy it for herself. For an ordinary handkerchief the lizard should measure at least two inches long, from head to tip of tail—nearly the entire space of the handkerchief folded into four quarters. Practice drawing the pat-



A Lizard Is An Original Mark Of Individuality On A Handkerchief.

tern first on paper and when you have a fairly good lizard transfer the design, with tracing paper and pencil, to the handkerchief. Outline the edge in ordinary stem stitch, done very closely and evenly, or in over and over with French knots, or in over and over satin stitch. The lizard's eye should be larger than the dots, to give it emphasis. Blue and green, gold and brown, or green and gold will make the best color combinations; naturally, a lizard in sky blue or rose pink will be rather inconsistent.

In jewelry, the reptile seems to be least offensive to fastidious taste. From time immemorial snake and lizard ornaments have been worn by women and one has become somewhat used to the idea. A snake brooch is not half as sensational as embroidered lizards on silk stockings. Striking enough, however, to please the most frockish fancy, is the reptile pin pictured, and this is partly due to the adjustment of the pin against a background of filmy tulle which partly veils excessively bared shoulders. The ornament has a sufficiently horrible suggestion in itself, though, to raise fascinating shivers and arouse delightful thrills. The snake's body of flexible, interlocked gold links, writhes quite naturally if it is touched—or when the tulle against which it rests rises and falls with its wearer's breathing. The wriggling tail is covered with flashing rhinestones and more rhinestones cover the flat, reptilian head which has eyes of emerald glass and imbedded cabochon of imitation topaz on top. Snake bracelets have become so

commonplace that no one shudders at them any more; and of course the first object of a reptile ornament is to make observers shudder in imagined horror of what would happen if the thing were alive. Snake anklets have also had their day of thrills, and the latest form of snake jewelry is the snake-earring. Two tiny, coiled

ments is set as a finger ring; the other two have slides at the back through which may be run the black velvet ribbon which forms the collar and the bracelet. Two strips of the black velvet are used for the bracelet which is fastened low on the wrist.

The earrings worn by this young woman are huge affairs of cut jet, ringed round with tiny diamonds—for black and white earrings are particularly fashionable now. Her coiffure pin of white metal and sunken rhinestones is worn correctly, at one side of the head, above the ear.

SHAKESPEARE COLLARS WITH FALL SUITS.

THE latest collar for the girl who keeps in touch with every change in neckwear styles, is the Shakespeare. This is a picturesque collar of starched white handkerchief linen which comes up high about the throat before beginning to roll over at the top, while the front edges lengthen out into two sharp points. These collars, made of two thicknesses of sheer linen, are embroidered by hand on the points and a broad, soft stock of black silk is wound around the throat over the base of the collar. The rolling top and embroidered points emerge above the close choker collar of the new autumn tailored suit and the effect is very trim and chic.

Embroidered in Silk And Beads, These Lizards Wriggle On My Lady's Instep.

snakes form the ornament that rests against the ear-lobe, snake heads, projecting downward, hold in their horribly opened jaws the dangling ornament that makes the pendant of the earrings. The young woman in the picture, who wears the alarming snake brooch in her bodice, wears also a set of the new matching ring, bracelet and collar ornaments that are having a vogue just now. The three ornaments, exactly the same size, are of white metal in delicately open design, with imbedded brilliant or tiny chip diamonds. Four emeralds, rubies or other preferred stones are set in the edge of the oval that forms the ornament, and a larger stone to match is mounted at the center. One of these orna-

ments is set as a finger ring; the other two have slides at the back through which may be run the black velvet ribbon which forms the collar and the bracelet. Two strips of the black velvet are used for the bracelet which is fastened low on the wrist.

The earrings worn by this young woman are huge affairs of cut jet, ringed round with tiny diamonds—for black and white earrings are particularly fashionable now. Her coiffure pin of white metal and sunken rhinestones is worn correctly, at one side of the head, above the ear.

SHAKESPEARE COLLARS WITH FALL SUITS.

THE latest collar for the girl who keeps in touch with every change in neckwear styles, is the Shakespeare. This is a picturesque collar of starched white handkerchief linen which comes up high about the throat before beginning to roll over at the top, while the front edges lengthen out into two sharp points. These collars, made of two thicknesses of sheer linen, are embroidered by hand on the points and a broad, soft stock of black silk is wound around the throat over the base of the collar. The rolling top and embroidered points emerge above the close choker collar of the new autumn tailored suit and the effect is very trim and chic.



There Is Something Horribly Fascinating About A Life-like Lizard Pin On The Corsage.